

MAIDENS WHO STUDY ART.

HOW THEY TAKE ADVANTAGE OF PETER COOPER'S PHILANTHROPY.

Large Classes in Oil Painting, Cast Drawing, Wood-Engraving and Crayon Photography in the Free Art School for Women in Cooper Union—The Conditions of Admission—How the Work is Carried On.

UT of a spirit of thankfulness, more than two hundred and fifty maidens with souls that aspire to art dress the memory of old Peter Cooper daily. His beneficent shekels have prepared a home for these lovers of esthetics where the best of instruction is supplied to them for nothing. It is the Free Art School for Women in Cooper Union.

The present arrangement will not permit more than two hundred and seventy-five to receive the benefit of this gratuitous course. Fully two hundred and fifty are waiting for a chance to get in. The whole course embraces four years. Those who are admitted have only to register each new term. The applicants who come too late have the precedence in following years if they apply again.

Three conditions are exacted in those who seek to profit by old Peter Cooper's benevolence—moral character, some aptitude for art and an inability to pay for instruction in it. It is also law that youthfulness below sixteen, or a maturity on the shady side of thirty-five, renders one ineligible. Under sixteen they are supposed to require more practical branches than esthetic ones, and over thirty-five they are believed to have not so striking talent, since it has not stirred in them before.

The Free Art School for Women in the old brown-stone Cooper Union aims at equipping young women of refined circumstances with the means of earning an honest livelihood. The pupils receive a full course, including drawing from the casts, a life school, painting in oil and water-colors, touching up



negatives, finishing photographs, designing for the industrial arts and wood-engraving. The greater number of applications are for the antique and life school.

The larger number of the pupils start in with a most comprehensive ignorance of art. After two months' studies, beginning with the very rudiments, the young woman fails to show some merit, she is gently dropped to give room for a worthier applicant.

The Cooper Union graduates get very good positions, in many instances, as teachers of drawing and painting in academies and normal schools. Their salaries range from \$1,200 to \$1,500 a year. Those who get to be skillful in "doing" photographs receive orders for them. Sometimes \$40 or \$50 are paid for a pastel, water-color or sepia photograph.

The graduates also find occupation in designing for stained-glass factories, making patterns for rugs and carpets and also designs for wall paper. Some of the most successful of the wood-engravers have furnished woodcuts to the Century magazine.

The lessons are given through eight months of the year. The hours are from 9 A. M. to 1 P. M. The students are allowed to use the rooms, however, till 4 P. M. The staff of professors in the Art School are Mrs. Susan N. Carter, principal; Mrs. Mary B. Young, clerk; R. Swain Gifford, teacher of oil painting to the morning class, and A. Alden Weir to the evening class. William Sartain teaches the afternoon class in the life and cast department, of which I. Carroll Beckwith has general charge; Miss Alice Hinds, teacher of normal drawing; John F. Davis, teacher of wood engraving; Mrs. M. C. B. Ellis, teacher of crayon photography; Mrs. Lucy A. Poe, teacher of coloring photographs, and Miss Ella Ward, teacher of cast drawing.

Mrs. Schuyler kindly took a World reporter through the rooms to see how the work was conducted. In several of them young women were seated at easels making copies of casts. A large room at the north end was occupied by the photograph workers. Some photographs enlarged and the "solar print" given to the artist, who works it up. Some were using

sepias, some pastels and some water-colors. The work was very good.

The next room was the life-class. Mrs. Schuyler made the reporter wait a moment while she explored this mysterious department to see how the model was provided with clothes. There was no model then, either dressed or undressed. Several girls were painting, seated around the platform on which the model poses.

In the next room a young woman was making a large design for a stained-glass window. After this came the oil-painting class with Mr. Sartain pleasantly directing the young people in their efforts. Lastly came the wood-engraving school. Each of the young women had a round leather pad on which she rested her picture. The picture to be copied had been photographed. The engravers wear a magnifying glass to see the lines. They ply the burin quite skillfully.

China-painting and modelling were branches taught some years ago, but the schools are practical or nothing, and as the demand for this sort of work was very inconsiderable, these branches were dropped.

The students are supplied with a fine library of art works and several periodicals. *L'Art*, *Hamerton's Portfolio*, a German magazine on the Art of Design, the *Gazette des Beaux-Arts* and the *American Architect* are always lying on the table.

The women average about twenty years in age. They are neat, comely young women, who work with much zealous interest. They find themselves for a respectable and fascinating employment, and seem to show an appreciation of the advantages which they receive.

Last year more than \$10,000 were expended on the Free Art School for Women. The directors of the school are elected by the classes are diverted to the support of the morning school. Last year there were nearly seven hundred applicants. That it is a most efficient effort to help women to the right direction no one can question who sees its results.

NOT ENOUGH RED-HEADED GIRLS.
The True Reason Why New York is to Have a Winter Circus This Year.

It is a good story, and all the better because it is strictly true—the story of how Mr. Frank A. Robbins, whose circus is to open at the American Institute on Christmas Eve, happened to make up his mind to give a winter season in this city. The Robbins Circus or "Frank A. Robbins's New Shows," as it is more technically known, returned from an unusually prosperous tour of the British Empire, and went into its regular winter quarters at Frenchtown, N. J. Robbins has to-day probably the finest assortment of white horses in the world. A white horse in his particular pet, his black horse riders almost invariably perform their wonders on the backs of horses which are never bay, black, brown, chestnut or any color of that sort, but are always white. A local wag of Frenchtown, seeing the cavalcade of white horses as it entered his native village, exclaimed:

"Well, by gosh, where in Christmas are you a-going to find the red-headed girls to match that stud of white horses out in Jersey? Why in creation don't Robbins take them white horses to York where red-headed girls are thick as snipes on the marshes?"

Mr. Robbins happened to overhear the remark, and said to himself, "Why don't I take my show to New York?" And then, thinking the matter over, he decided to enter the metropolis. The show consists of rings and a stage, and a complete menagerie. There will be 100 performers, fifty of whom are women.

THE KIND OF A DUCK THEY CHASE.
Germans Said to be Less Fond of Lager Beer than Irishmen and Yankees.

"There is a popular idea that the Germans are the best customers the saloon men have for lager," said a Third Avenue dispenser of drinks last evening.

"People were never more mistaken. Most of the Dutchman who 'chase the duck' into my place order ale or porter, very few of them asking for lager in comparison with the number of Irishmen and Americans, who never order anything but beer."

"I don't know whether it is the air or what, but the Dutchmen seem to soon wean of lager and take to heavier malt liquors, while the Irishman and Yankee accept the milder impatience of the German as a substitute for their whiskey."

The Sunday World will print biographies of the new Advertiser Board, with portraits. Three cents.

HIGH LIVING IN THE BOWERY.
Frankfurter, Fork and Foamy Beer, and All for Half a Dime.

There's but one Bowery, and although many of the glories of the pristine days of that unique business street are gone, there is still much to interest the curiosity-seeker there.

From the window of a little Bowery restaurant, kept by a German, for a day or two ago this interesting announcement: "Here's richness! A Glass of Beer and a Frankfurter for 5 cents." A life-like portrait of a man in a top hat, wearing a regulation Bowery fork, accompanied by a tempting mug of the amber nectar, effervescent and generous, is encircled in the words quoted.

Ritter's Compound Dandelion Pills are the best liver pills you can take. No Morony, no Aloes, no Jalap. Box 30 pills, 10c. — ADAMS, BURGESS & CO., 100 N. 4th St., New York.

her scanty wardrobe, containing neither furs, lace nor jewels, were a perpetual source of annoyance to her. Besides this she bitterly felt the absence of flowers, draperies and bric-a-brac in her poor little rooms, and grew every day more and more discontented with her lot.

What exasperated her still more was the fact that her husband, who was thoroughly commonplace, did not even seem to perceive the numerous deficiencies of their life, and when on coming home from his dinner he would sit down to a dinner consisting of a thin soup, boiled beef and potatoes and a piece of cheese, with a beaming face and good appetite, she felt like strangling him with every little white handkerchief to punish him for his intense vulgarity and lack of sympathy.

One evening on coming home to dinner his hand and eyes were red and his countenance pale. "Well, my dear, here is something that will surely please you."

It was an invitation from the Minister of the Interior to a ball which the Excellency was about to give at the Ministry.

Instead of being delighted, as her husband had hoped that she would be, the poor girl threw the money into a side table, with every token of disgust and vexation, saying: "What am I to do with that?"

"But, my dear," he replied, "I thought that you would be so pleased. You are always so kind to give to the poor."

"Poor man!" he had not thought of this, and he felt that he was being deceived. This was a magnificent opportunity of doing so, I assure you. I had the greatest difficulty in obtaining this invitation, and I went to all the trouble of doing so only in the hope of giving you pleasure."

"And what am I to wear if I do go?" asked Renee, impatiently.

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